

X-MEN

FROM THE ASHES

#18

“PYGMALION”

Part 4

**12 MILES EAST OF
MERLE, ALASKA.**

ARE
THEY...?

NAH, NAH,
THEY'RE STILL
MOVING.

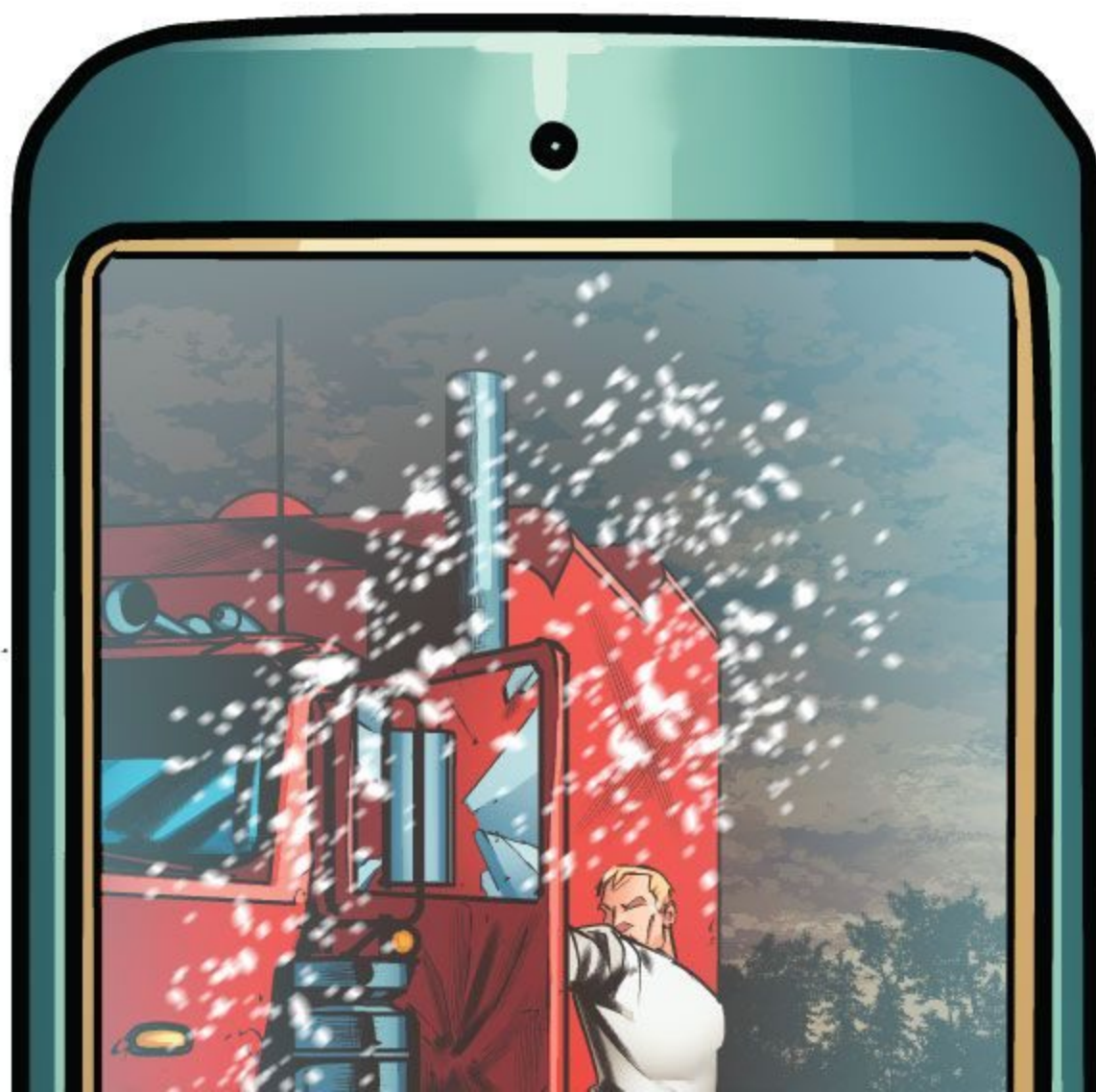
THEY'RE
BLEEDING, BUT
THEY'RE STILL
MOVING.



I **TOLD** YOU
GUYS THIS WOULD
HAPPEN EVENTUALLY.
DIDN'T I TELL
YOU?

MERLE LET THE CIRCUS
COME TO TOWN, AND
NOW THE FRIGGIN'
LION'S ESCAPED.

UHHH, HAS
ANYONE ACTUALLY
CALLED THE
COPS?





WHAT...
IS DENNIS GOING
FOR SOMETHING
IN HIS CAB?

WHY ISN'T HE
MAKING A RUN
FOR IT?



C-COME ON,
COME ON. PULL IT
TOGETHER.

CAN'T JUST LET

GENE-FREAKS STOMP
ALL OVER US LIKE THAT.

G-GET OFF
OF 'EM! I WON'T
ASK AGAIN!

→SNF!←
GUNPOWDER
AND BAD
BOURBON.

→SNF!← YOU
ALSO HAVE INCIPIENT
ADENOCARCINOMA OF
THE LEFT LUNG. NOT THE
TREATABLE KIND EITHER.

ALLOW
ME TO PUT YOU
OUT OF YOUR

MISERY.

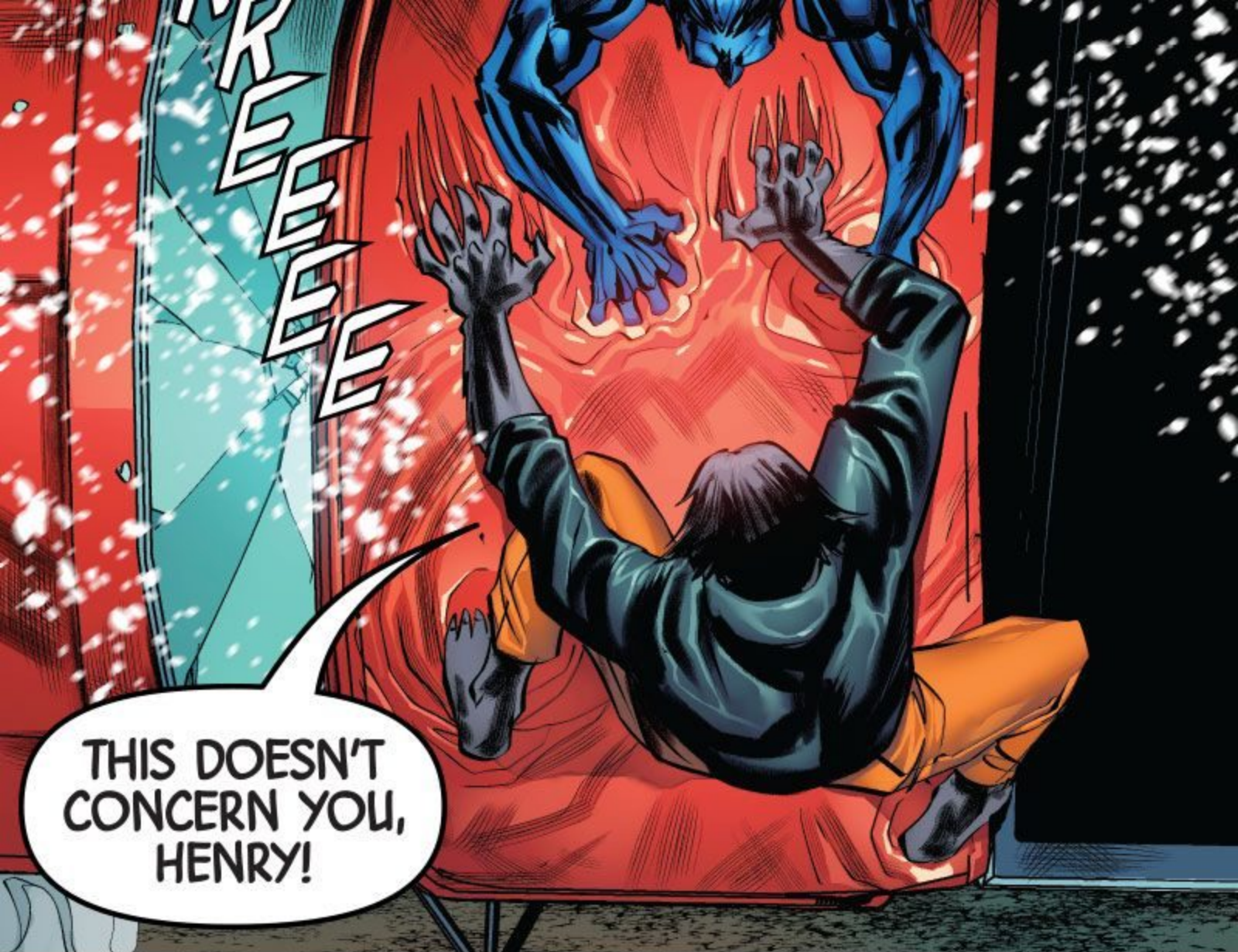




ENOUGH!

WHUFF!

**RR
RR**



A comic book panel showing a confrontation between Psylocke and a man. Psylocke, on the left, has long black hair and wears a black leather jacket over a purple bodysuit with purple straps on her thighs. She is holding a knife and disarming the man. The man, on the right, has a beard and is wearing a grey t-shirt with a red circle on the chest and blue pants. He is holding a handgun in his right hand and has his left arm raised in a gesture of surrender or shock. A large, stylized sound effect 'GUNK' is written across the man's chest. The background is a bright, hazy orange and yellow. At the top of the panel, a portion of another character's face and arm is visible.

I WOULDN'T
DO THAT IF I
WERE YOU.

I'M PSYLOCKE. I CAN SWITCH YOUR
BRAIN OFF WITH MY GOD-GIVEN
MUTANT POWERS IF I WANT TO, BUT
SOMETIMES, I PREFER A MORE
DIRECT APPROACH.

WALK



WALK
AWAY.
NOW.

O-O-KAY,
LADY. O.KAY.

NNNN, STOP THIS, BLANKSLATE!
YOUR *FUR*...YOUR *TEETH*!
EVERYTHING ABOUT YOU



EVERYTHING ABOUT YOU
IS CHANGING!

THE SERUM
WAS FOR *ME*!
IT'S NOT STABLE IN
ANYONE ELSE!

STABLE?!
WHO WANTS
TO BE *STABLE*
WHEN THESE PEOPLE
BRUTALIZE US
FOR SPORT?!

THEY DON'T DESERVE
RESTRAINT!

NNN!

TELL
ME YOU'RE
LIVE STREAMING
THIS, CJ.

MAKES YOU
FEEL *ALIVE*, DON'T
IT? BEING THIS
CLOSE.

WHO DO
YOU LIKE FOR
THIS, GUYS?



"MY MONEY'S ON
THE GRAY ONE."

NO MORE
RUNNING! NO
MORE HIDING!

I *FINALLY*
HAVE THE MEANS TO
DEFEND MYSELF AND
YOU WOULD HAVE ME
TURN THE OTHER
CHEEK?!







OFF

PLEASE...
PLEASE DON'T
DO THIS. DON'T
MAKE US AN *UGLY*
SIDESHOW.

DON'T
DO THEIR
WORK *FOR*
THEM.

STILL--RRRN!--
DESPERATE FOR
THEIR APPROVAL, AFTER
EVERYTHING THEY'VE

EVERYTHING WE'VE
DONE TO US.



YOU'RE
PATHETIC!







**THAT'S THE
STUFF! COME ON,
KICK HIS ASS!**

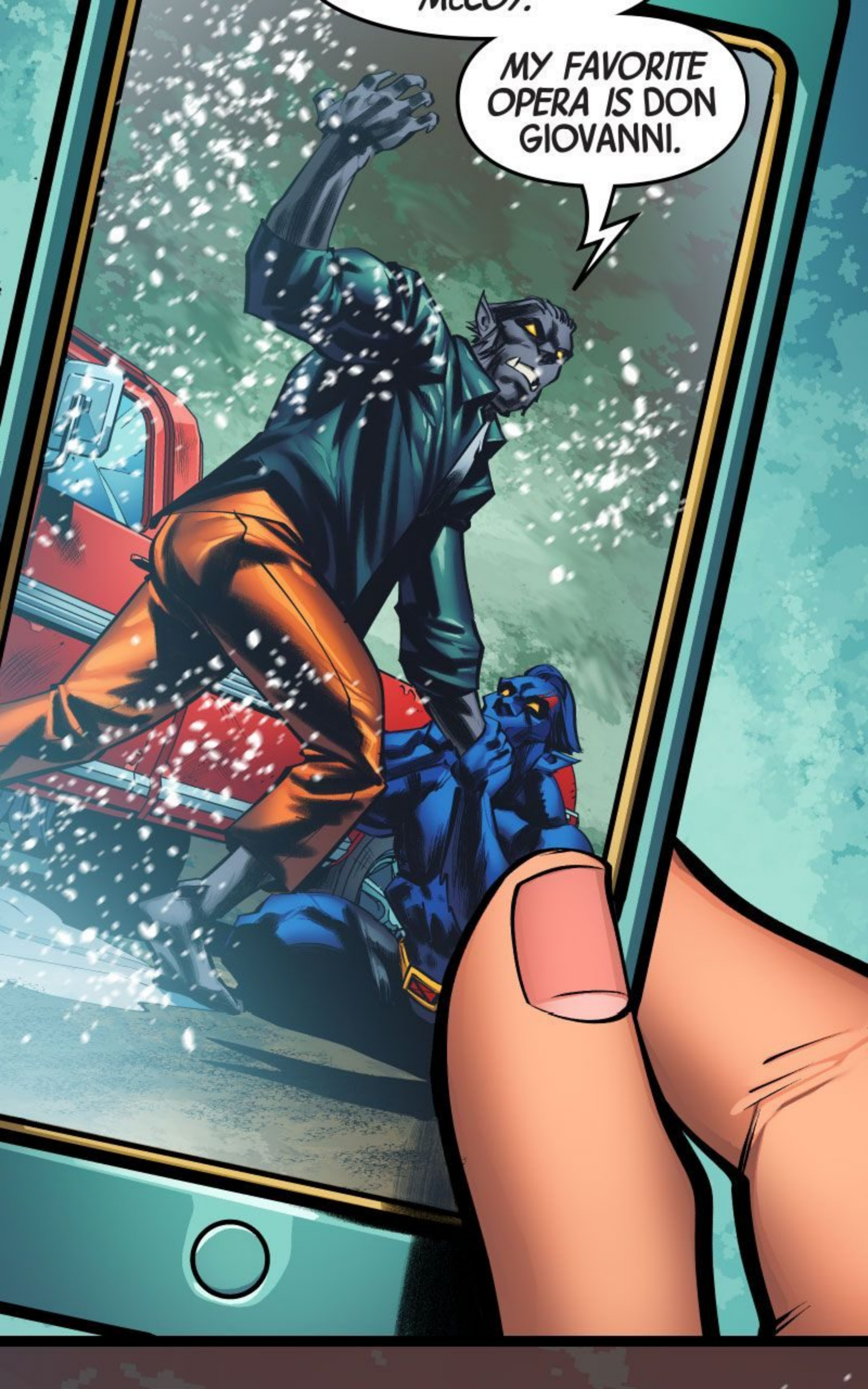
**FINISHING
MOVE! DO IT,
DO IT!**

...

**M-MY
NAME IS DR. HENRY
MCCOY**

MCCOY.

MY FAVORITE
OPERA IS DON
GIOVANNI.



MY FAVORITE
PAINTER IS PAUL
KLEE.

I SOMETIMES
WEAR SPECTACLES--
NOT BECAUSE I NEED
THEM, BUT TO *PUT*
YOU AT YOUR
EASE.

MY NAME
IS DR. HENRY
McCOY, AND
UNLIKE *ALL*
OF YOU...





TONGASS NATIONAL FOREST, ALASKA.

A comic book illustration showing a red and silver futuristic vehicle, possibly a train or a car, in the foreground. The vehicle is partially obscured by a large speech bubble. In the background, there are snow-capped mountains, a river, and a dense forest. The sky is blue with some clouds.

IT WON'T TAKE
LONG. THE SERUM
WASN'T DESIGNED FOR
YOUR METABOLISM, SO
COUNTERACTING IT SHOULD
TAKE MINUTES
AT MOST.

YOU'LL BE
YOU AGAIN IN
NO TIME.

I'M...NOT
SURE I KNOW
WHAT THAT
MEANS.



BUT THAT'S
WHAT THIS EXERCISE
IS ALL ABOUT, NO? TAKING
ME FAR ENOUGH AWAY
FROM PEOPLE THAT I'M
FORCED TO LIVE WITH
MYSELF.

I HOPE
YOU LIKE WHAT
YOU FIND.

IT WAS A
PRIVILEGE TO
BE YOU FOR
A WHILE.





GOVERNING THOSE *PASSIONS* OF
YOURS FEELS HOPELESS, HENRY--
LIKE TRYING TO BE THE *JAILED*
AND THE *JAILER* AT THE
SAME TIME.

BUT EVERY
DAY, YOU WAKE UP
AND YOU WALK THAT
IMPOSSIBLE LINE--
TRY TO BE THE
AMBASSADOR
WE NEED.





I STUMBLE,
BLANKSLATE...
OFTEN.

BUT THE *MOMENT* WE BECOME
WHAT THEY KEEP TELLING US WE
ARE, ALL IS LOST. THE PROFESSOR
UNDERSTOOD THAT...
ONCE.





A close-up, high-contrast illustration of a large, blue, clawed hand. The hand is shown from the side, with fingers curled and sharp, yellowish-white claws extended. The blue skin has a textured, almost crystalline appearance with deep shadows and highlights. The background is dark and indistinct.

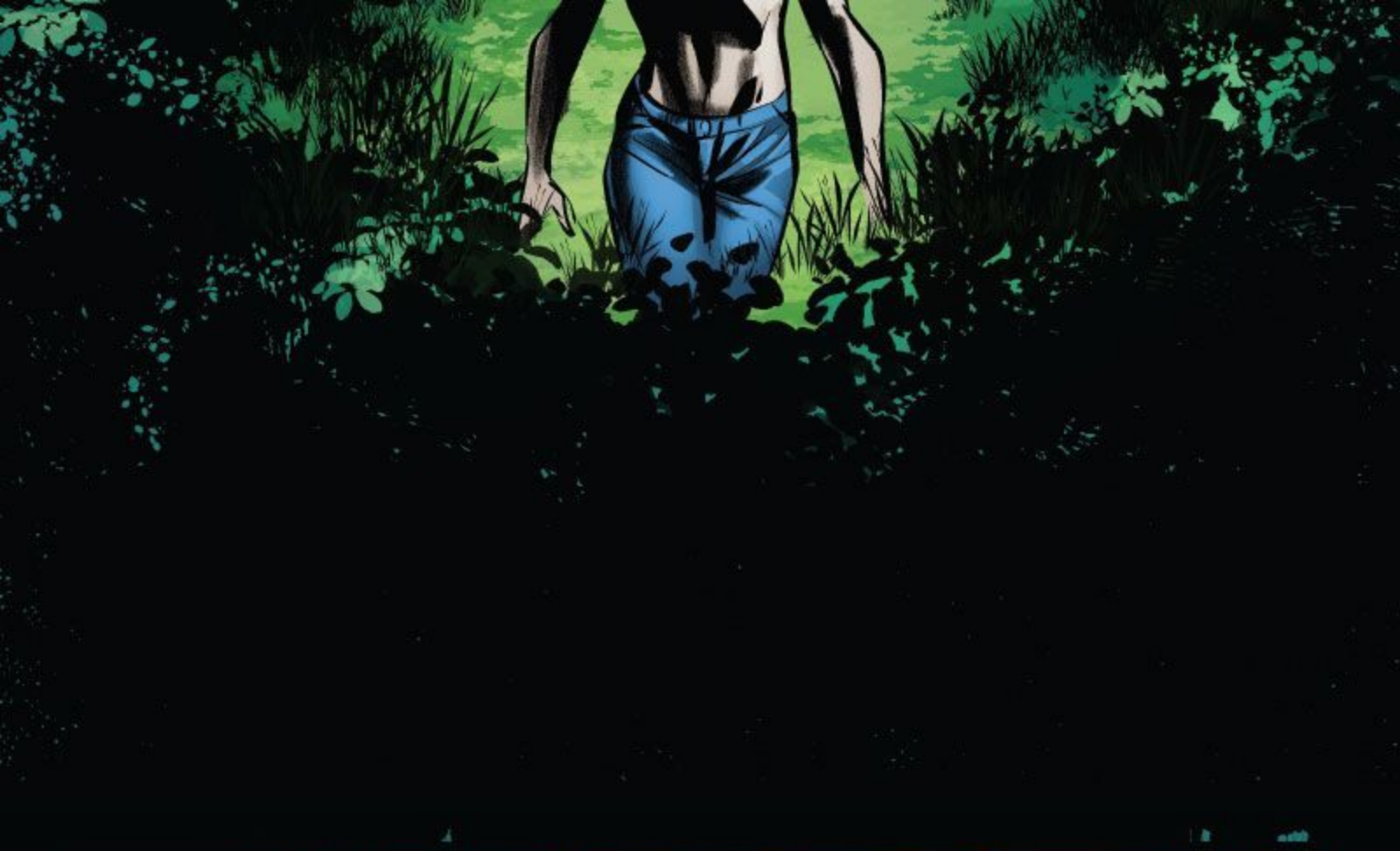
**GOOD LUCK...
DOCTOR.**



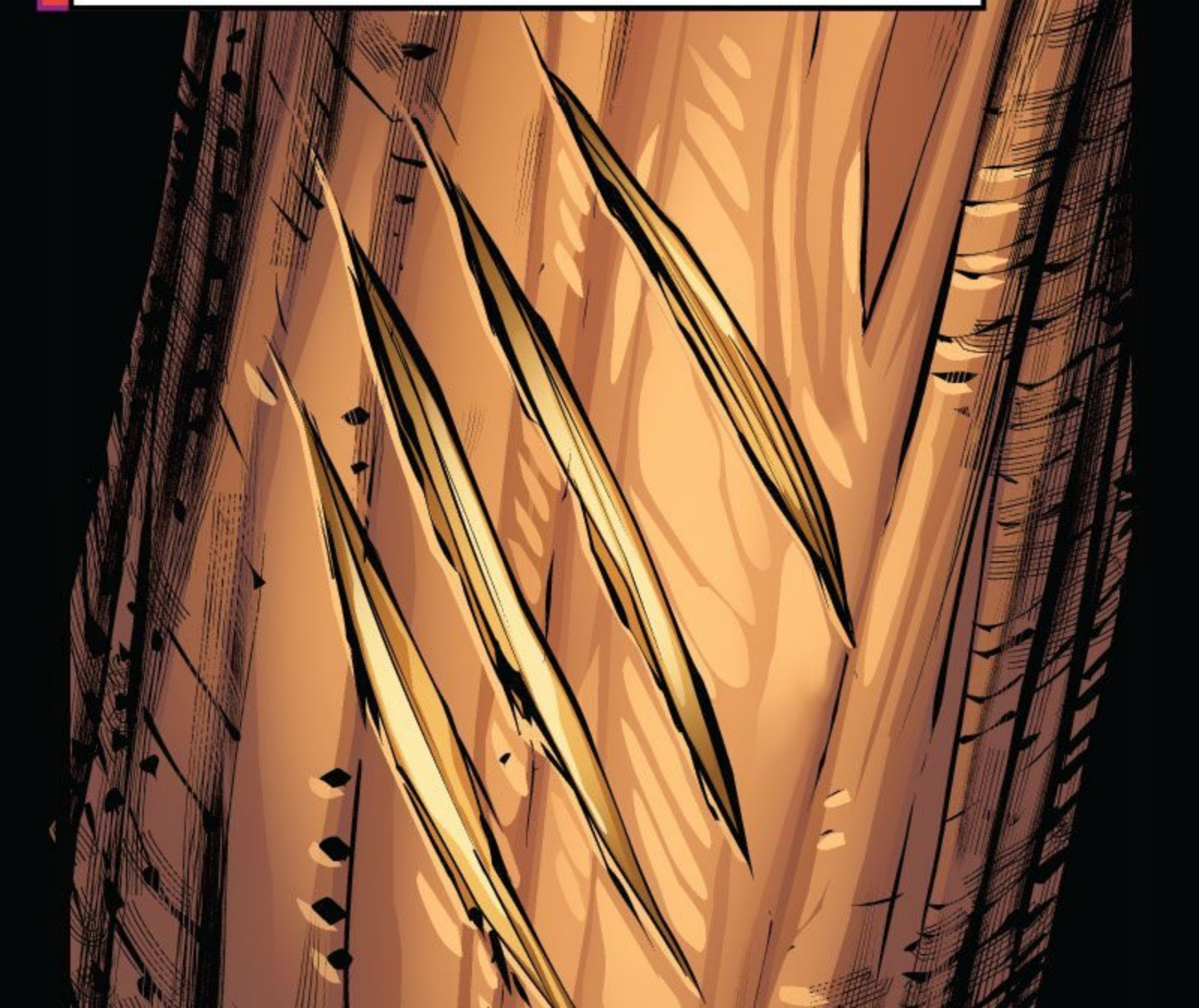
A wide shot of a grassy field with trees and a crashed airplane in the background. Two characters stand in the center: one is a blue-skinned figure with a white bandage on their chest, and the other is a grey-skinned, muscular figure. The scene is set in a lush, green environment with rolling hills and a clear sky.

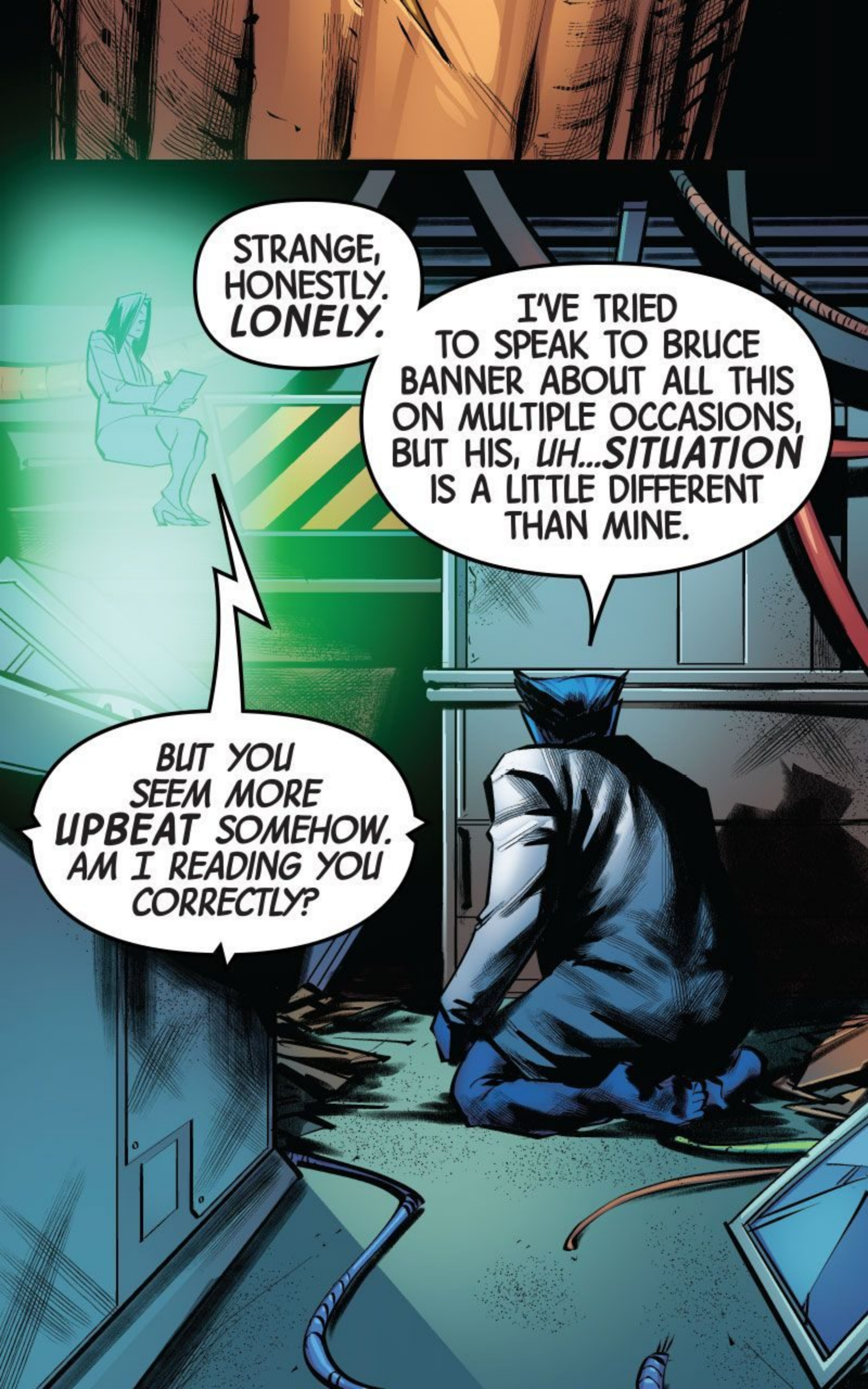
**AND
TO YOU...
DOCTOR.**





"AND HOW DOES IT FEEL TO BE THE ONLY BEAST IN TOWN AGAIN, HENRY?"





STRANGE,
HONESTLY.
LONELY.

I'VE TRIED
TO SPEAK TO BRUCE
BANNER ABOUT ALL THIS
ON MULTIPLE OCCASIONS,
BUT HIS, UH... **SITUATION**
IS A LITTLE DIFFERENT
THAN MINE.

BUT YOU
SEEM MORE
UPBEAT SOMEHOW.
AM I READING YOU
CORRECTLY?



I SAW
MYSELF AT MY
WILDEST--MY
WORST.

AND
THEY...I...STILL
STOPPED.

YOU BELIEVE
THIS ITERATION
OF YOURSELF MIGHT
HAVE LIMITS
AFTER ALL?

NO, DR.
STERMAN...



...BUT LIKE ANY RATIONAL
BEING, I CAN *IMPOSE*
THEM IF I SO
CHOOSE.



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X-MEN
**FROM THE
ASHES**



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MARIKA